tickets. My mother was most vigilant in her role of duenna, and from the time I first went on the stage until I was a grown woman I can never remember going home unaccompanied by either her or by my father.

The leading male members of Mr. Chute's stock company were Arthur Wood (an admirable comedian), William George Rignold, W. H. Vernon, and Charles Coghlan. At this time Charles Coghlan was acting magnificently, and dressing each of his characters so correctly and so perfectly that most of the audience did not understand it. For instance, as Glavis, in " The Lady of Lyons/' he looked a picture of the Directoire fop. He did not compromise in any single detail, but wore the long straggling hair, the high cravat, the eye-glass, bows, jags, and tags, to the infinite amusement of some members of the audience, who could not imagine what his quaint dress meant. Coghlan's clothes were not more perfect than his manner, but both were a little in advance of the appreciation of Bristol playgoers in the 'sixties.

At the Princess's Theatre I had gained niy experience of long rehearsals. When I arrived in Bristol I was to learn the value of short ones. Mr. Chute took me in hand, and I had to wake up and be alert with brains and body. The first part I played''wak$_{w}$Cupid in "Endymion/[1] To this day I can ^remember ihy lines. I entered as a blind old woman i& what is known in theatrical parlance as a " disguise cloak." Then, throwing it off, I said :

" Hty^thje poor blind—what no one here ?
Nay then, I'm not so blind as I appear.
And so to throw off all disguise and sham,
Let me at once inform you who I am 1

I'm Cupid ! "

Henrietta Hodson as Endyrnion and Kate as Diana had a dance with me which used to bring down the house.